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noch mitgewirkt hat. Die Handschriften sind, soweit sie zugänglich waren, zum Vergleich herangezogen. Nur bei offenbaren Schreib- und Druckversehen ist die Lesart verbessert, die Änderung aber jeweils vermerkt. Für die Rechtschreibung und leider auch für die Zeichensetzung ist die neue Form gewählt. Eine Veränderung der Sprachform ist aber nur da vorgenommen wo das Verständnis des Sinnes es schlechterdings erforderte. Die buchhändlerische Ausstattung ist trotz des mässigen Preises ganz hervorragend.

Tokio, Japan.

GÜNTHER JACOBY.

Festschrift Wilhelm Viëtor zum 25. Dezember 1910 dargebracht. Marburg. Elwert. 1910. pp. iv, 334. (Die neueren Sprachen, 1910, Ergänzungsband).

At each succeeding Festschrift one will echo the classic adage: *Quot homines, tot sententiae*. Having myself been honored with a like volume of "Studies" which ranged from the Middle Irish version of Bede's History to Contemporary American Philosophy, I can fully estimate a reviewer's helplessness. The Festschrift has only one element of unity, the recipient's personality. That alone converts a motley press of self-seekers into a procession of pilgrims bound Canterburywards, "The holy blisful martir for to seke." For every professor, in Germany or elsewhere, is more or less a martyr, though some are lucky enough to win the crown before joining the great majority.

Let me essay to give an idea of the general nature and scope of the present volume.

In Phonetics there are three papers by Bülbring, Meyer, Passy respectively. By far the weightiest is that by Meyer (Stockholm) on Lautbildung, pp. 166-248. At p. 170 there are X-ray prints of the vowels *o* and *i* in the author's North German pronunciation, and scattered through the remaining pages are numerous drawings of other vowel and consonant formations in German, Dutch, English, French, Italian, Swedish, etc. Bülbring's paper is on the Kehlkopfverschluss im Wortinnern in deutschen Mundarten; the dialects are Westphalian and its neighbors. Paul Passy gives specimens of Old French, reconstructed pronunciation, in phonetic transcription. The specimens are from the Strassburg oaths, the Sainte Eulalie, Saint Leger, Saint Alexis, Chanson de Roland, etc. It is certainly interesting to articulate these venerable monuments under Passy's guidance.

Thumb, Beobachtung und Experiment in der Sprachphysiologie, emphasizes the need of studying speech, in especial

faulty speech (Verlesen, Verschreiben, Verhören), by means of tests prepared beforehand and applied to the subject, instead of merely collecting such phenomena as happen to attract the observer's attention. The principle seems to me correct; if we are ever to have an experimental psychology of language, it must surely rest upon experimentation such as that employed in studying taste, smell, etc. Yet, after Wundt and his disciples have completed their experiments and tabulated results, have we really got the *Geist* of speech, correct or incorrect? I doubt it.

Hoffmann's *Zur Inschrift von Tune* is the sole contribution to Scandinavian philology. Hoffmann interprets the third line, *witadahalaiban* as "Gesetzes-Schützer" = Jarl; *witada* = Gothic *witōda* 'law' and *hlaiba* is not the familiar word for bread, but is connected with Gothic *hleibjan*, Otfrid's *liban* 'take care of.'

Also the sole contribution to German is Stengel's *Zwei Briefe Jakob Grimms*, and even of these few pages the lion's share is taken by a letter from Grimm to Tieck upon the Elizabethan drama and more especially upon the old play of *Jeronimo*.

French philology is more fully treated. Stengel prints a new fragment of the *Chanson of Garin le Loherain*, Wechssler interprets *Die Handlung des Misanthrope*, and Schneegans discusses the *Fuerre de Gadres* interpolation in the French romance of *Eustache of Kent*. Even here the Scottish Alexander Buik and the South English *Kyng Alisaunder* occupy five or six pages. The whole is an interesting study in sources and borrowings.

From Van Herp's brief communication, *Die Reform des neusprachlichen Unterrichts in Belgien*, we learn of a high distinction conferred upon Viëtor. In 1901 the Belgian Ministry of Public Instruction recognized the Marburg school as *la plus profitable* and Viëtor as *le principal protagoniste de la methode directe en Allemagne*.

The remainder of the volume is wholly in the field of English. Holthausen offers a few notes upon *Beowulf*, *Exodus*, and the *Rime Song*. Siebs, in fourteen pages, lays bare the composite structure of *Widsið* and controverts Müllenhoff's estimate of its value for the *Heldensage*. Luick touches upon syllabic *r*, *l*, *m*, *n* in Old English, as a sample from his forthcoming grammar. Jespersen submits an analysis, with copious citations, of the construction: for + subject + infinitive. The treatment is fuller than that in his *Origin and Growth* and answers the criticism in Zeitlin's *Accusative with Infinitive*. Franz's two pages on *Prosarhythmus*, *Wortform* und *Syntax* may, and I hope will, evoke discussion, for which I

have neither time nor space. The effect of sentence-flow (this is a safer term than sentence-rhythm or sentence-stress) upon morphology and syntax is a tricky phenomenon. Few scholars pay sufficient heed to the difference between serious writing and easy conversation. Everything that any Englishman may happen to write or speak seems 'to go'; but the question is not *so leichten Kaufes*. Kluge, in his remarks upon Gothic *saian*, *waian*, O. E. *sáwan*, *wáwan*, argues for Germanic *sējan*, *wējan*, and against *sēan*, *wēan*; that is, the verbs have a present stem in *-jo*, like O. S. *biddian*, *sittian*. Varnhagen's specimens of a Latin-English vocabulary from Harl. Ms. 1002, are a useful contribution to Middle English lexicography, supplementing and correcting the Oxford dictionary at several points.

The other English papers are literary rather than linguistic. Brie discusses the position of Lupton's *Sivqila* in Elizabethan literature and Koepfel traces the relations of John Day's *Peregrinatio Scholastica* to Spenser, Chaucer, and the *Gesta Romanorum*. Day's trick of ridiculing the would-be learned by making them mangle their classic phraseology, e. g., *desemble* for *as(s)emble*, *convide* for *provide*, Koepfel parallels with Dogberry. Now Dogberry is excellent at murdering the Queen's English, but so also is Mistress Quickly, not to speak of Bottom; the prince of pompous assassins, however, is Rombus in Sidney's *Lady of May*. To follow Eichler in *Die Rolle König Arturs in der englischen Volksüberlieferung* would be pleasant but somewhat hazardous. In the matter of good King Arthur one never knows where one is going to land. The spelling, p. 118, *T'yeer-na-n-oge*, Land of the (ever) Young, is wrong; no Irishman ever wrote or pronounced *t'yeer*. The correct form is *tír na nóg*, *t'yeer* being a clumsy English attempt to reproduce the pure phonetic *ī* followed by the 'slender' *r*. The most interesting of Ritter's *Lesefrüchte* is the collection of specimens of the rhetorical figure named in Sanskrit *Yathā-samkhya*. The best known instance is in M. S. N. Dream, III, 1, 113-4:

And neigh, and bark, and grunt, and roar, and burn,
Like horse, hound, hog, bear, fire, at every turn.

Schipper's paper on Shirley's *The Triumph of Peace* is a fragment of the author's work on Shirley in general, which has since appeared in the *Wiener Beiträge*. To turn Shirley's verses into German must have been a pretty *undankbare Arbeit*, for Shirley was more rhetorician than poet and in places yields more sound than sense. The opening of Song 6:

They that were never happy Hours
Till now, return to thank the powers
That made them so,

an unblushing compliment to King and Queen, is even hazier in the German:

Den Göttern danken jetzt wir Horen,
Die nie bisher zum Glück erkoren,
Und dies erlebt.

Schröer's *Prolegomena* zu einer Enzyklopädie und Methodologie der englischen Philologie are not light reading. If the mere *Prolegomena* occupy full twenty-three pages, how many will the theory itself require? And, after all, is there a Methodologie of English? There is a method, of course, in studying *Laut-und Formenlehre* and there may be something like a method in confronting the infinite phenomena of literature. But when one has got beyond the beginnings, one's wisest course is to follow one's individual bent and, through copious reading, become permeated with the spirit of the past. At p. 328 Schröer contrasts the *heiligen Ernst* of the German philologist with the self-oblivion of the English devotee who may perhaps break out suddenly with the invention of new flies for angling or improved cuff-buttons. Can this be a thrust at Furnivall? At any rate the question is scarcely to be taken up here. Schröer's paper ends with the outburst of the dying Faust:

Und so verbringt, umrungen von Gefahr,
Hier Kindheit, Mann und Greis sein tüchtig Jahr.

The quotation may be applicable to the ideal professor in his later years. But the younger Dozent would derive more profit from Goethe's earlier exhortation:

Greift nur hinein ins volle Menschenleben!
Und wo ihr's packt, da ist's interessant.

In conclusion one thought obtrudes itself. Why, in a German Festschrift, such predominance of English study? I raise the question, without attempting an answer. Viëtor is an admirable Anglist, witness his studies in the runes and in Shakespeare. Yet his labors in French and German are no less admirable. One may observe a like Anglican tendency in various Zeitschriften and Studien and Beiträge of mixed character.

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Essentials of Poetry. By Professor William Allan Neilson, Harvard University. Houghton Mifflin Company, 1912.

Few books on this difficult subject have within recent years been more cordially welcomed than Professor Neilson's. Not to do injustice to its positive merits, the cordial welcome is perhaps primarily due to negative qualities,—the absence of eccentricity, of crabbedness, of any desire to exploit a theory of